Dance

MAGAZINE

AUGUST

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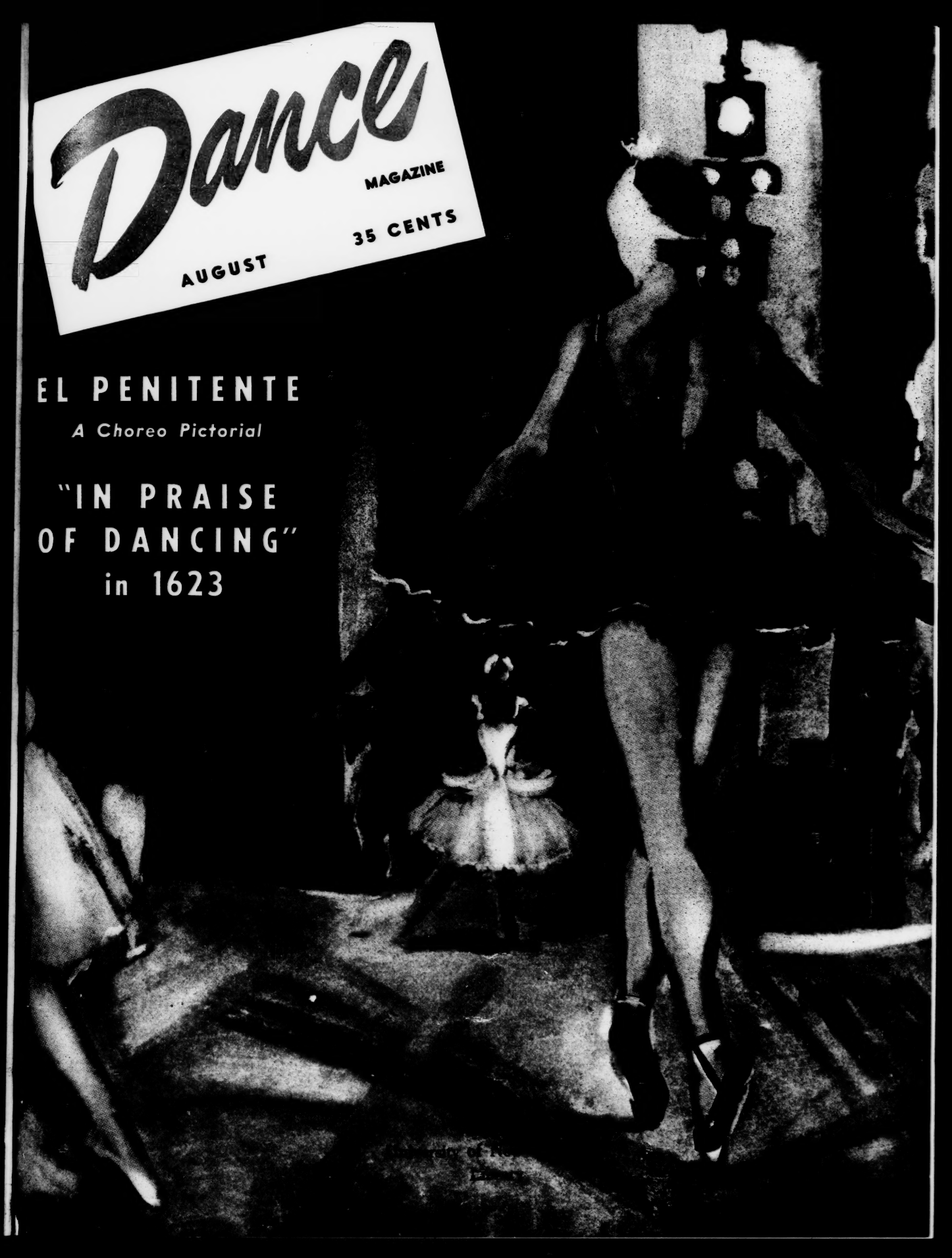

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Dance MAGAZINE

VOLUME XXII NUMBER 8

AUGUST, 1948

RUDOLF ORTHWINE
Editor and Publisher

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ON THE COVER

Painting of Tamara Toumanova in oils by artist RUSSELL HARTLEY, a composite of impressions backstage at the San Francisco Opera Ballet during the 1948 season of the ballet at which Toumanova appeared as guest artiste in Swan Lake and other ballets.

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LETTERS to the Editor

Dear Editor:

As an ardent lover of ballet in general and of Ballet Theatre in particular, I find it hard to believe that this magnificent group of artists will not appear in the New York metropolitan area again this year. It seems to me that some means can be found to make a fall season possible, especially if the ballet audience demands it. In order to make this demand, I suggest that every balletomane write to Ballet Theatre and express his wishes.

I feel sure that if a sufficiently enthusiastic appeal is made, Miss Chase and Mr. Smith will manage to inaugurate Ballet Theatre's 10th season in New York before 1948 has passed. Therefore, lets all take a few minutes to express our appreciation for past performances and our desire for more to enjoy during 1948.

Yours sincerely,
Roger W. Gilbert,
Bridgeport, Conn.

★

Dear Sir:

I and my colleagues of the State Opera Ballet company thank you so much for showing in the March, 1948 article on conditions in Germany the difficult conditions under which we are working and suffering. Miss Moore is quite right in believing that lack of shoes is one of the causes of poor pointe technique.

I want to make an appeal to all dancers in America who read these lines: please, do not throw away your old ballet shoes! Send them to us. You cannot imagine in what kind of shoes we have to practice and even your 'old' shoes may help a lot to increase the technique of our young dancers.

With grateful thanks,
Nina Sauftleben, prima ballerina of the Munich State Opera

★

Dear Sir:

May I compliment you on the new look of Dance Magazine, also on the wider scope of its contents which is becoming increasingly more interesting in each issue? Regardless what phase of dance one is interested in, some valuable information is sure to be found between its covers, and articles like "Introduction to Ballet History" and "Exoticism in the Baroque Dance" do much to arouse the enthusiasm of the layman to pursue further the serious study of dance. They are concrete proofs that dance is not merely another form of amusement, but that it has a definite place among the fine arts.

I enjoyed immensely Dorothy Barret's article about the Kamin Dance Book Shop. Whenever I get over to New York I will try to find time to stop in this very interesting shop and say Hello to its charming proprietor.

Continued good luck to you,
Sincerely,
Jacob Handel
Philadelphia, Pa.

★

Dear Sir:

I would like very much to correspond with a reader of your magazine, with a view to exchanging ballet news and photographs of dancers. Would you help me by printing my request and name, please?

Sincerely
Ronald Honeybul
19 Station Crescent
Sudbury Town,
Wembley, Middx.
England

★

DIXIE REJECTS BALLET RUSSE CULTURAL OFFER

Dear Editor:

Mr. Sergei Denham, director-general of the Ballet Russe de Monte Carlo, was in Houston, Texas recently on a reconnaissance tour. He was looking over the ground to see if it was the place to start a school connected with his ballet company. In a story printed in the Houston Chronicle, he said the plan was to establish a dance academy where "a complete cultural education in all liberal arts would be available in addition to dance instruction, and young people would not only be trained for the dance stage, but also for life . . . My philosophy is the cultivation of good taste . . . We will train young children according to the finest standards of ballet, manners and deportment . . . "

The Houston Post said the project was "part of a dream he (Mr. D.) has had in his head for some years. He has conceived an academy of the dance which would train students not only in the actual technique of ballet, but subject them to a broad and inclusive education in manners and art, embracing music, painting, acting, history, literature, languages and other subjects . . . "

Mr. Denham confessed to the Post that his company, as the principal troupe preserving the classical tradition of dancing in this country, was faced with a grave problem.

"Where are we to turn for the future Danilovas, Karsavinas, Markovas, Riabouchinskas? They are not being discovered, and it is no wonder, for we do not train dancers today in the same tradition that brought forth these luminous artists . . . The noble, the magnificent dancer is the product of a system of culture . . . We cannot produce the spell with automatons . . . the classic style will die out when the present great dancers are gone . . ."

I am a Texan, the mother of two young girls who are studying ballet and I am irritated by the patronizing note of the above statements, even though our press was very enthusiastic, flattered that Houston, which is nothing but a very prosperous growing city, should be picked as a cultural center. The Ballet Russe de Monte Carlo has been spending the pre-Christmas weeks here for several years and we have benefited by the willingness of the dancers to teach special classes to our students. However, an all-year school including academic or general education is another matter.

We recognize the company's need for better material. We see as clearly as Mr. Denham that some of the young people he has taken into the company of recent years are woefully lacking in the artistry that can be developed only when the individual is artistically awake. However, who in Mr. Denham's organization is going to undertake academic instruction? We believe that setting up course of study is a highly specialized field. It involves problems on which educators have spent the best years of a lifetime.

We rather think the Houston Board of Education better equipped to deal with the education of young Texans than would be the well-meaning dancers and administrators of a touring theatrical attraction.

Courses in manners and deportment would be very nice for ballet dancers, especially some of the people in the itinerant companies, those who left home to study in New York and started touring at too early an age to have benefited from the influence of the community and home.

Isn't it rather patronizing and even presumptuous of Mr. Denham to think a theatrical enterprise, even an artistic one, can teach manners in the deep South. where the home has done an outstanding job for many generations?

We love the Russian ballet for its dancing, and if they will help bring us technique (to say nothing of a good performance, when and if) fine, but let us leave education and rearing of our young to those better equipped for it.

Yours very truly
Mrs. Peter Sherwood,
Houston, Texas

Eric Frankenheim, Tel Aviv

Hilda Kesten in the part of "Puck" from "A Midsummer's Night Dream" performed in concert in Tel Aviv.

IN PALESTINE

There is a lively interest in ballet and other types of dance, centered more generally in the metropolitan city of Tel Aviv. While most schools and theatres lean heavily on European tradition, there is a genuine Palestinean dance form in the process of evolution, apparent in the occasional dances seen in Tel Aviv. On this page are dancers from the schools of Mia Arbatova and Gertrude Kraus of Tel Aviv, both of whom teach in the European classic tradition of ballet. Tel Aviv has many beautiful theatres devoted to the drama and dance, among them the Folk Opera Theatre, the Ohel and the Habima.

Eric Frankenheim, Tel Aviv

Hilda Kesten in an arrangement of a Palestinean dance by Gertrude Kraus.

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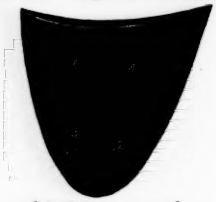

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Via the GRAPEVINE

The City of New York celebrates its 50th happy birthday with a festival in dance to be seen at the City Center of New York, September 19 through October 3.

Six nights of thise period will be marked by the appearance of an importation from Europe, to wit: the **ballet of the Grand Opera of Paris.** The appearance of **Ram Gopal** and his Hindu dance company is still problematic. The other nights will be divided among American dance attractions, none except the **Charles Weidman company** (1 night appearance) absolutely definite. Among those projected are the **Katherine Dunham** company (now playing in Europe), the **Martha Graham** Company (uncertain because Graham wishes to go abroad) and a group directed by **Agnes de Mille.**

Happy birthday, dear (old) New York!

★

Bookings for the festival in connection with the Jubilee of the City of New York were left in the hands of S. Hurok, now in Europe. How the arrangements for bringing the Paris Opera ballet (with a large percentage of Lifar works) will work out is a dainty problem, as **M. Lifar** is persona non grata this side because of his collaborationism. Possibly, we may see a totally non-Lifar repertory. The Opera ballet will be seen in other American cities after its appearance in New York, as it has already been booked to tour Philadelphia, Baltimore, Washington, D. C., Chicago, Quebec and Montreal, the latter two being first on their itinerary, preceding the New York appearance.

The principal dancers of the Opera whom we may expect to see are **Yvette Chauvire,** and the Mlles. **Lafon, Darsonval,** and **Vaussard,** and the Messrs. **Kaliougny, Ritz, Renault and Bozzoni.**

See September issue of DANCE for schedule of performances.

★

It is confidently expected that Santa Claus **de Cuevas** will make it Merry Christmas for American balletomanes if he succeeds in opening his one-year old **Grand Ballet de Monte Carlo** at the New York City Center on **Christmas Night, 1948,** but this gift is not absolutely guaranteed.

The 1948-49 line-up for the big touring companies therefore runs:

Grand Ballet de Monte Carlo
Ballet Theatre
Ballet Russe de Monte Carlo
Grand Opera of Paris (Ballet only)

Both Ballet Russe and Ballet Theatre go back into rehearsal beginning of August for the season 1948-49. Ballet Theatre regrettably, will not be seen, until the Spring of 1949 at the Metropolitan Opera House.

It is Ballet Russe's turn at the Met, with a two-week season beginning the latter half of September. The only new works promised are the **Ruth Page ballet** "Love Song", if Miss Page has the time to stage it, and the second **Ruthanna Boris** opus, so far cryptically titled "The Nameless Wonder", a ballet to the music of Francois Aubert, with **Mary Ellen Moylan** and **Leon Danielian, Patricia Wilde** and **Frank Hobi** in the leads. The 'nameless' one will doubtless be retitled by the time the next issue goes to press, so we shall be in a position to report further on its title.

Markova and **Dolin, Toumanova,** and **Slavenska** are among the artists slated to guest appearances, an overt move, no doubt, in the direction of the box office.

The two important revivals are Massine oeuvres, "The Seventh Symphony" and "Rouge et Noir".

★

Alice Temkin and **Fiala Mraz,** following in the footsteps of **Edward Caton,** have left the Met ballet to its own devices . . . Other company jumps concern **Anna Cheselka** and **Joy Williams:** Cheselka sailed for France late in July to join the Grand Ballet de Monte Carlo. **Melissa Hayden,** on the verge of the same, had a last minute change of heart and remained here. Another recruit is **Connie Garfield,** who is residing in Paris. Joy Williams, also on vacation from Ballet Russe in Paris, has joined **Roland Petit's** company . . . **Sono Osato,** who left Ballet Ballads some time before it closed, sailed July 21st for a vacation in France. On her return, she is slated for the lead in "Queen of Sheba", a musical . . . **Blanche Evan** left by plane for Madrid on a two month tour of Spain and North Africa . . . **Sophia Delza** is bound for China, where she will concertize . . . **Jan Veen** is off on a 5 state tour of colleges and universities in Penna., Md., Delaware, Ma., and N. Carolina with Adele Hooper and pianist Wilfred Chur-

chill . . . Veen reports that the Boston Conservatory, where he teaches, is putting up a brand new studio building, with an auditorium seating 530, so built that everyone will be able to see dancers' feet, up to now unusual in Boston . . . **Bambi Linn** is going legit, one of a roster of dancers who can't help succumbing. She will join cast of "Verdigris Primitive".

★

CASTING FOR . . .

Looking for a spot in a musical? They are still casting for forthcoming Fall musicals,

Maurice Seymour

This engaging scene on a ladder by Kurt and Grace Graff, is entitled "Bavarian Cream". This and other works are on view this summer at their Hopkinton, N. H. playhouse, Meadow Hearth.

or casting is in the offing. Keep your eye peeled for these.

Gene Kelly comes from Hollywood to do the dances for "Way Up Yonder". Rehearsals in September . . . **Fred Kelly** will direct dances for "45 Minutes From Broadway" and "I Say Hello" . . . . "The Richest Girl in the World" discouraged some months ago from coming into the world is making another try. Rehearsals start in August, **Valerie Bettis,** choreographer . . . "Bonanza Bound", which folded on the road last Spring, making a come back. **Jack Cole,** choreographer; rehearsals in August . . . **Ruth Page** will create a pantomime-ballet for a musical based on the life of Edgar Allan Poe, named "The Searching Heart". The producer is Stephen Kelen d'Oxylion . . . A musical based on the play "Charley's Aunt" which got off to a false rehearsal start in June, resumes in August. Ray Bolger is to star. **George Balanchine,** choreographer . . . "Love Life" has dances which will be staged by **Michael Kidd.** Still casting . . . **Jack Cole** will direct dances for the forthcoming (Shubert) Ziegfeld Follies . . . **Michael Kidd** will create the dances and **Jerome**

continued on page 26

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SPECIALISTS IN THEATRICAL ACCESSORIES

Interior of old New Hampshire barn and what happened to it after dancers Grace and Kurt Graff got through with it. The travelingest dancers possible, they settled down in old New England, founded a dance theatre and this summer are the teachers of a group, and the sponsors of a series of concerts at their summer theatre.

Willam Christensen, of the San Francisco Civic Ballet, discusses the score written by Morton Gould for his ballet, Parranda, with his protegee, Jocelyn Vollmar.

JUST PEOPLE and PLACES

Ballerina and Princess:

H. R. H. Elizabeth goes to the ballet in Paris! She is accompanied by her consort, the Duke of Edinburgh (who will soon be a father, according to the report) and the Princess stops to chat with Christiane Vaussard, danseuse, who has been presented to her by M. Hirsch, director of the Opera.

The same dancer: Christiane Vaussard as she appeared last season in performance of Palais de Cristal (Balanchine) at the Paris Opera. Mlle. Vaussard and others of the Opera Ballet will appear for the first time in America, when the ballet comes here in September.

ON STAGE and OFF at SOUTHBURY CONN.

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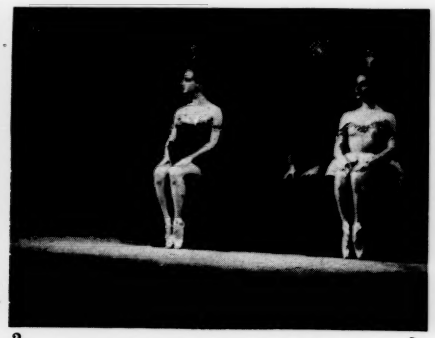


2 3

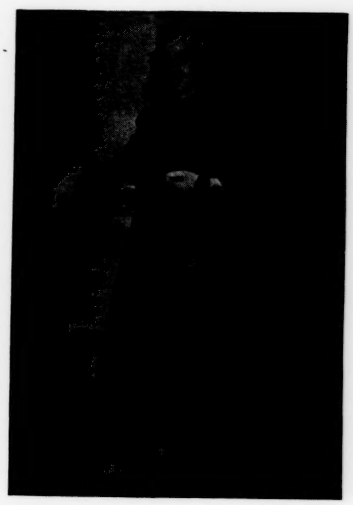
An old barn at Southbury, Conn., converted by Jack Quinn into a summer theatre, was the stamping ground of an extraordinary little group which performed three ballets by Todd Bolender on June 26 and 27. Almost the entire audience came by bus from New York, thus setting a new high in ballet fever. The works performed are discussed in the column at the right. In the two performance photos shown here (by courtesy of the Ballet Academy, Forest Hills, N. Y.) we see (1) Mary Ellen Moylan in a variation from "Variations", with Tanaquil LeClerq (veiled) in background, and (2) a trio composed of Beatrice Tompkins, Herbert Bliss and Marie Jeanne, seated, in "Commedia Balletica". The informal snapshots show the dancers at leisure in old Southbury: (a) Marie Jeanne in sylvan (un) dress; (b) Mary Ellen Moylan in a hand stand, assisted and/or admired by Brooks Jackson; (c) Maria Tallchief and Tanaquil LeClerq out for a stroll; and (d) the old barn itself with the Misses Tallchief and LeClerq hunting for something no doubt fascinating in the nearby bushes.

A

B

C

D



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Dance Film Festival

a commentary

by Mary Jane Hungerford, Ph.D

Two stills from ethnic film, Jean Cocteau's "Amitie Noire" (or "Rhythm of Africa").

REGARDLESS of the quality of the individual films which comprised the content of the twelve-week series of hour long programs of ethnic dance films, (and many are of exceptionally fine quality) it must be said that this venture is of enormous artistic and historic significance. For practically a generation now, dancers, teachers and laymen have longed for the motion picture to serve the dance art in the ways in which it is exceptionally qualified to do so.

These ways include views of authentic dances performed by people all over the world in their natural setting. Mr. D. D. Livingston, in presenting these films, has at last begun to fulfill this promise. He himself recognizes the fact that some of the material needs to be edited and some discarded entirely. As a matter of fact, he has already fearlessly undertaken the task of sorting on a qualitative as well as classificational basis.

As a result interested persons and organizations can now obtain dance films of quality merely by writing to D. D. Livingston at 39 East 35th Street, New York 16, N. Y. or by telephoning Spring 7-1964. If they indicate how many minutes must be filled, what countries are desired and what dates are preferred, they will receive titles, descriptions and prices. Films may be rented or purchased, singly or in groups. This service is of inestimable value and is certainly long overdue.

On June 23rd 1943 the Y. M. H. A. Dance Center presented the eight films which have been selected as the best of the ethnic series. These are:

1. Jean Cocteau's "Amitié Noire", or "Rhythm of Africa"
2. Spanish Gypsies
3. American Square Dance Medley
4. Two Chinese Dances
5. The Sky Dancers of Papantla (Mexico)
6. The Kathak Dance (India)
7. Dance Revival in India
8. Folk Dances from the Ukraine, Caucasus, Armenia and Uzbekistan.

In my opinion some of the material of Haiti, Hawaii, Ceylon, Bali and other countries is almost equally valuable.

Another way in which the motion picture is sorely needed to serve both dancers and interested laymen is by making possible careful study of works of important choreographers and the performances of great dancers. The second series which will include six weeks of ballet films and six weeks of modern dance films, is a start in this direction. Again Mr. Livingston will both evaluate the material and what is most important, will make it readily available for both rental and purchase.

Initially Dance Film Festival used the screening room B on the ninth floor at 1600 Broadway. Now, however, screenings are held at the Dunham School of Dance and Theatre, 220 West 43rd Street, New York City. Mr. Livingston has acquired a new sound projector and a nucleus of a dance

All Photos: courtesy of D. D. Livingston

Stills from the French-made ethnic film, "Spanish Gypsies". The scene is a cantina in the Triana sector of Seville, one of the poorer places in a largely impoverished neighbourhood.

film Library. Some of the pictures were not available for rental and he had to buy them in order to show them at all.

Already the services of the Livingston Library have been called upon out of town. Recently a program was arranged for presentation by the Contemporary Dance Center of Pittsburg, Pa. Everyone in any way connected with dance should hail the work of this pioneer for it will go down in history as a tremendous contribution to the art of dance. Those who have films, silent or sound, and have not arranged for distribution channels will want to get in touch with the Livingston Library and make their material, no matter how simple or amateur, available to those who are interested. As new dance films are made the producers will now know where to send them for release. At last a real Dance Film Center has come into being.

One of the films not selected among the eight best, yet a real contribution to dance education is "Little Brown Gal". The title is the name of an Hawaiian dance with which the film concludes. In very fine color, this picture opens with a detailed demonstration of how the hula dancer makes her skirt of ti leaves, She selects leaves, scrapes thick pulp from the center, frays the sides and knots the leaves on a vine which she has stretched between two trees.

Then the various simple hand gestures are shown and explained, and the percussion instruments used by dancers and dance accompanists are shown. Glimpses of several Hawaiian dances are shown before the complete "Little Brown Gal" number is presented.

One of the chosen films, "Kathak", is constructed in somewhat the same manner. The commentator explains the great antiquity of the dance of India. Then many of the hand gestures are shown separately and in combination. Such varied things as "veil, flower, elephant, day, night, pity and anger" are represented.

Next, two girls are shown doing the typical Nautch dance, and then a male solo with a group of girls dance the tale of Krishna and Radha who loves him. Finally a long dramatic dance is performed by a male soloist with the utmost ease and skill, and the accompaniment is perfectly synchronized. The traditional story of Siva and his reaction to loss of his wife is explained in English as the dance unfolds.

In the Ethnic Series, three different films were shown which include a collection of bits from many different parts of the world: Europe, Asia, Africa and the South Seas. Some of the dance material is excellent and the photography is not too bad. However, the commentary leaves much to be desired, revealing an ignorance of dance functions and techniques which is often offensive to the initiate.

There must be a great deal of material of this sort of high quality which could be obtained and edited by specialists who are really acquainted with ethnic dancing. This is another task which Mr. Livingston may one day be in a position to initiate.

Surely there are literally hundreds of priceless bits such as the Devil Dances of Tibet shown in the Ethnic Series which were taken by Prince Peter of Greece in 1938, and which are as good now as they were then. Yet few besides the owner is aware of each item. It is to be hoped that many of the possessors of such treasure will somehow learn of the Livingston Library and assist in its growth by making their films available.

In very short supply are films on dancing in South America. There is even remarkably little on dancing in North America. There must be quantities somewhere and possibly the establishment of a Dance Film Center in New York City will bring it to light.

Portrait of Fonteyn

by Arnold Haskell

MARGOT FONTEYN is Britain's only prima ballerina in the correct sense of that much-abused term. I believe her to be without an equal in musical and dramatic range anywhere at the present time.

Ballerinas have to be born, after that they have to be made. An inch too much in height, legs that are not perfectly shaped, a large head, and the goal is unattainable whatever talent may be present. There is a ballerina type, fairly constant and easily recognizable, whatever the nationality of the dancer. Given that type, the intending dancer requires exceptional strength, toes that are well formed to supply a bridge that will carry the weight of the body, and a schooling long and scientific.

Margot Fonteyn as Ophelia, Robert Helpmann as Hamlet and Celia Franca as the Queen in the Helpmann-Tchaikowsky-ballet, "Hamlet", first produced May, 1942 by the Wells.

Before she can dance at all she must be properly "placed", and it is there that so many born dancers are unmade. A carpenter or any true craftsman will understand that matter of "placing"; the table legs must support the weight evenly, the wood must be properly conditioned. Now come the mental and emotional gifts; a knowledge and feeling for music, resulting in a dramatic sense, poise, self-confidence, quick reflexes and intelligence.

Is it to be wondered at that the ballerina is a rarity, that Imperial Russia, with all its resources, could produce only half a dozen in a generation?

The classical ballet in which the ballerina is trained sees ballet in terms of one dancer, supporting dancers and a background, while contemporary ballet calls for a group of dancers supporting an idea. The dancer who is only a classical ballerina is something of an anachronism at the present time. It is not only in the Cesar Franck variations that Fonteyn has become a part of the pattern.

As a child of light in the Liszt-Ashton *Dante Sonata* she does the same thing, dancing barefoot in an entirely different idiom, showing that, to the highly trained, musical and intelligent dancer, Duncanism is as much within her reach as ballet. This is important since it stifles once and for all the niggling arguments of the Pseudo-Grecians with their Parthenon-posings and the "modern dancers" with their ungainly, earthbound posturings.

Margot Fonteyn is in fact the very negation of acrobatics in ballet. Fonteyn is a dancer who fulfills the old poet's dictum that the great dancer is borne aloft on the arms of the music. She reacts both consciously and emotionally. She has none of the ballerina's arrested musical development through the long habit of listening to a simple tom-tom rhythm.

Margot Fonteyn first made a hit in the Lambert-Ashton *Rio Grande*, an exotic, water-front ballet in which she appeared as Creole, a role created by Markova. It was a sin-

Story (a reprint) and pictures, by courtesy of BRITISH INFORMATION SERVICES

OF DANCING"

with a plea for examinations (for dancing masters) made in 1623

NOTES ON THE WORKS OF M. DE LOUZE . . . by EUPHEMIA TORRY

of its writing, and, to our notion, the strange dances it describes.

The aforesaid M. de Louze, a Frenchman of good family, seems to have fallen on evil days and become a dancing master. Shocked at the ignorance of his fellow teachers he decided to put on paper all he knew about dancing. He came to England and showed his MSS. to an English gentleman, who kept it for a short while and then returned it, encouraging de Louze to proceed. While the poor dancing master was still polishing his periods and commas, the gentleman (17th century 'con' man), Montague by name, had a copy made, published the book as his own! Desperate and outraged by this venal trick, the dancing master produced a fuller version and dedicated it to the Duke of Buckingham in 1623.

Today dancing of every kind is the rage and theatrical and cinema producers all want available information about ancient dances, so a producer sent me the photostats of this book "because you can read old French", thus repeating what an Anglo-Canadian had said to me on my last visit to Canada, when handing me a mss. concerning the early inhabitants. What a difference between the two documents. But the persons concerned had at least one thing in common. When they felt gay, they danced.

How did they dance? If M. de Louze had suffered from a paper shortage, it would have been easier to know, for he is verbiose to quite a degree. In about sixty pages of incredible wordiness he gives a method for dancing courantes and branles and caprioles, not to mention several kinds of bows and curtseys, with admonitions, especially to the ladies, as to proper behaviour.

One odd thing emerges. Men wore their hats. The men are enjoined to "keep the leg well stretched" and not to bend the knees but to do all movements from the hips and with the feet. And the *eyes*. These are most important. "To keep a level gaze" is ideal. To look up is too bold, to look down too timid. But neither must one stare people out of countenance. When turning the body to left or right, turn the eyes also.

Further instruction:

When entering a room full of company: "Take off your hat with your left hand, hold it negligently on your hip without bending your head, put the right foot a step back, bend the knee of the other leg, slide the other underneath 'till the calves touch, bend both knees, disengage the left leg with the toe lifted and turn to the side where the lady is, and repeat the same bow on the other leg, lowering the hand to take that of the lady, then, putting on your hat, begin the measure."

The thought occurs that these constrictions imposed on men of our times would result in their *never* entering a room full of company.

"After the bow, start with the right foot and take three steps on your toes with stiff knees — turn the shoulder inwards and make a chassé, then take an uneven number of steps, 3, 5 or 7, stop on the right toe, lift the other in the air, the leg very stiff, and make a circle in the air, and bring it back to the side; then make a chassé ending on the left foot and lift the other one in the air and bring it down so that the calves touch."

Arms also are in action: "When bending the knees, place the hands on the busk of the bourpoint; when rising, open the arms a little."

This *Courante* "well performed and with actions as described will make other kinds of dancing much easier."

After the Courante, several kinds of branle, then the *Gaillarde* and the *Capriole*. If our smart French ancestors waved their toes in circles in the sober Courante, they jumped in the air in the Gaillarde and, apparently, leaped like goats in the Capriole.

It must have been rather fun to be a gay cavalier in satin coat and brocade hat, leaping down the room opposite a row of other cavaliers and ladies and, at the end, indulging in caprioles.

Other, later instructors have said that a capriole is a leap in the air with a clicking of heels against shins, but whether M. de Louze's caprioles were like that is not really very clear ". . . although it seems that to capriole (he makes a verb of it) anyone who practices enough can acquire it easily." Just begin young and practice holding to a table or two chairs. "All the movements should proceed from the hips and in each of them the toes, well lifted, should come, passing to the heel and in this way pass by degrees, first to two, then to three and thus continue, always holding the body straight and firm without shaking the head . . . when you have got to the stage of being ready to go on to six, stop and practice . . . after passing to seven or eight one cannot do more, but only trembles from the knees downwards." A very violent action, evidently.

The second part of the book deals with ladies. In it he also advises on manners: "I advise those who have not learnt the variations of the Gaillarde to start by a walk around the room after the curtseys. For those ladies are very blameable who, from nervousness or disdain say "I

IN PRAISE OF DANCING
continued

cannot dance" to those who do them the honour to ask them . . . their excuse may appear to be a pure refusal and may offend the courtesy of a Cavalier" who may either be hurt or, if he has enough assurance make a joke about it.

"It is indisputable," continues M. de Louze, *still in praise of dancing, "that the most authoritative among the people of God, impelled by holy joy, have danced.* From the primitive Church onwards, the custom has continued that cadences should be observed and steps measured to the sound of certain motets that were sung."

There are fables even earlier than Church history.

"Orpheus by the sound of his voice and his lyre once taught a dolphin to dance who, afterwards, saved him from drowning . . . Orpheus was at all times so disposed to dance that even inanimate objects joined in the dance when brought to life by the sounds of his lyre."

Coming to classical times:

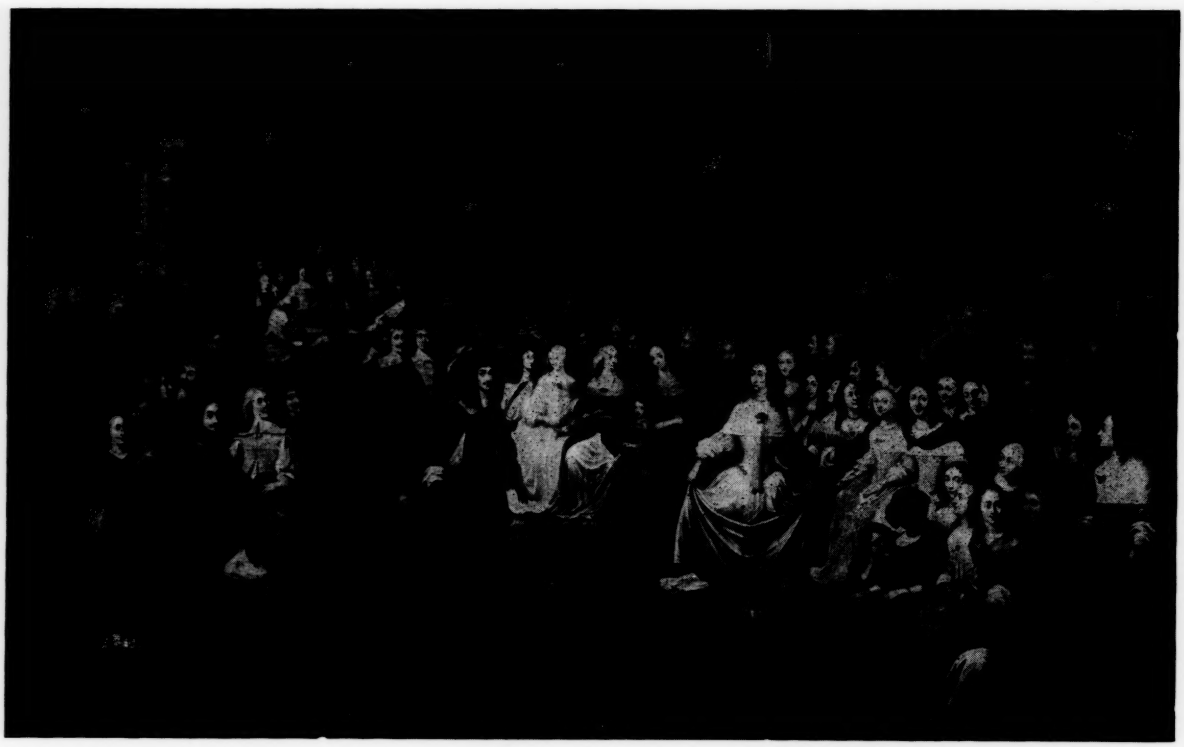
"Socrates took Aspasia to dance with him and his disciple; the divine Plato advised us not to give less time and solicitude to the exercises of the body than to those of the soul; Homer says that assemblies and festivals form a body which can be animated only by a dance; Plutarch says that Damonidas put dancing in the ranks of things most to be recommended and Epaminondas made use of it regularly as an antidote to the shock of battle and practiced it again among the ladies of the city, not considering it derogatory to the honour of a warrior. We read in Xenophon that the arrival of the captains of Cyrus was honoured by dances and masquerades and in Macrobius that the children of the Senators of Rome, when they left school, went to learn to dance."

Coming near to his own time, the author relates:

"One of our last Kings sometimes allowed his perfections to be watched as he danced (Louis XIV?) . . . One day he criticized a gentleman for not having learnt how to dance and asked him what he *did* know how to do. 'Sire, I can give a good lance thrust in war for the service of your Majesty.' 'I advise you then,' replied the Monarch, 'to arm yourself also with a weapon for times of peace.' "

Since dancing is such an ancient and honourable art, why is it not given the honour it deserves and why is it not "as well esteemed as it is estimable?" "This," he opines, "will never be the case until it has been dragged from under the ignorance which smothers it and cleared of postures unworthy to be seen, let alone imitated."

"For this reason," he proceeds firmly, "attention should



Social dancing was very gay in M. De Louze's day, whether danced by royalty or peasantry. In this reproduction of a Hieronymus Jannssens (1624-1693) we see King Charles II dancing at a ball at The Hague. His partner is believed to be his sister, Elizabeth. (From the collection of H. M. King George. Photo copyrighted: Windsor Castle).

be paid to me and a rule should be made that *no one should be permitted to perform (teach) dances either in public or in private without a certificate from some recognized authority chosen for this purpose* and before whom he would be obliged to prove the justness of his actions together with his efficiency. If found incapable he should be sent back to school, a procedure which no doubt would give praiseworthy opportunity to some to occupy their time happily and to others to correct the faults to which their blindness (caused by too much license) has so far led them. This, frankly, is my opinion and if it is not followed there is no doubt that it ought to be. Over this no one can accuse me of anything except too much affection for the dance. *Perhaps one day this idea will be supported by some other person less unhappy and more authoritative.*"

He appeals to professional dancing masters:

"Sirs, *it is to your own interest to give henceforth some better basis to the stability of your reputation than the tacit consent which you appear to give to abuses.*"

It is true that many persons who have attained perfection in dancing have learnt in various places under different masters and then, by practice and judgement have brought something of their own into it. Thus all kinds of people who honour the profession should share in being praised for it, chiefly because they have acquired something which may be imitated and are thus distinguished from those who bring it into disrepute."

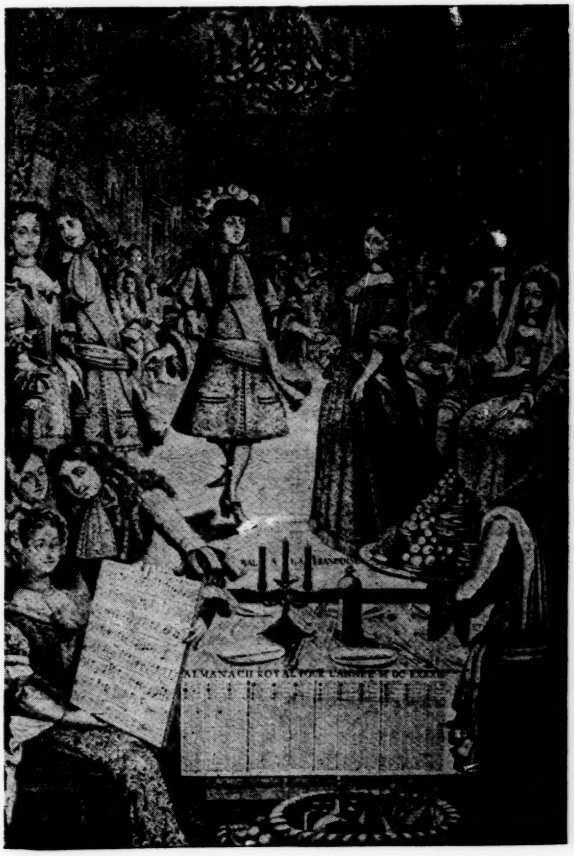
But, if he is ready to praise, he is able to blame, in fact, to abuse:

"There is unbearable abuse . . . Among all sorts of sciences there are always persons who, having only climbed in by the window, nevertheless hope for the same privileges as those who have carefully come in by the legitimate entrance. Thus, one sees a crowd of (dancing) masters, some of whom imagine they can cover their imperfections under the wings of good quality. Others are such slaves to vanity that they make a glory of professing ignorance. . . . They think it enough to call on the guarantee of the authority of the masters under whom they served their apprenticeship. By this they think they deserve to eat the marrow of fame when they have not teeth enough to break the bones!"

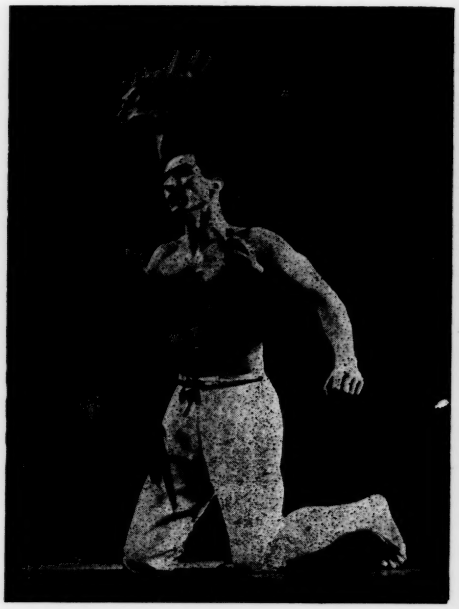
Another thing about dancing has always surprised him. Why is it that so many sciences "not only useless but actually hurtful" have had their historians but "one which leads to the graces has been so unfortunate that not one single one of those who made it their profession has left any record of the means to be observed in its practice?" He apparently is not acquainted with a countryman of his, one M. Thoinot Arbeau, the author of the *Orchesographie*, published in 1588, but not widely circulated among his own countrymen or known in his own time.

M. de Louze piously hopes that his book, which will remedy the omission of which he speaks, will be well received, and feels fairly sure it will be, because:

"*God will favour my intention with the grace that I ask of Him, for He never refuses requests as reasonable as mine.*"



A French ball in 1682. Note that there was no scarcity of eating, drinking, or gossiping, either.

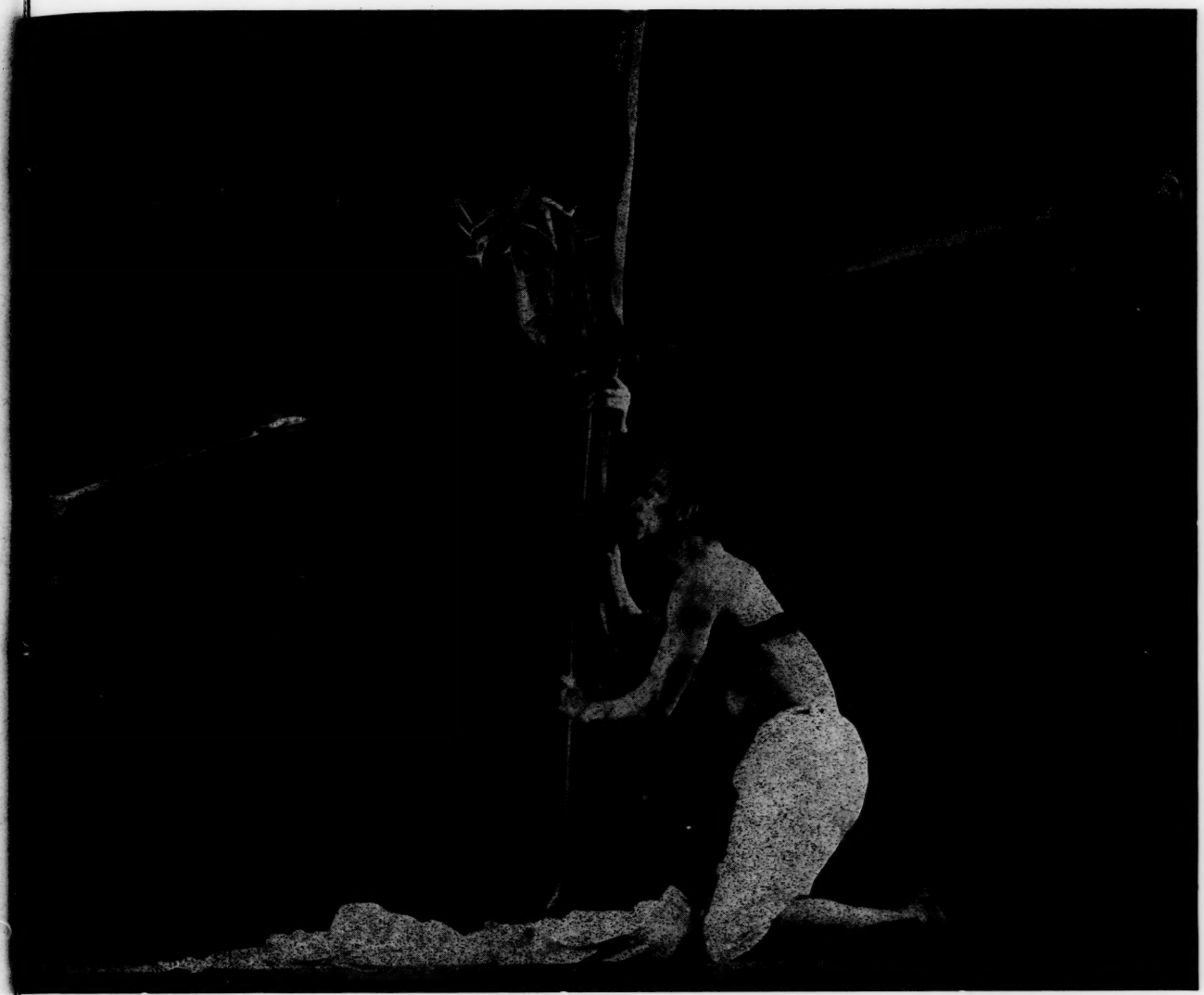


"El Penitente"

THE mysterious drive which resulted in the religious phenomenon known as the Penitentes is the subject, intuitively and sympathetically exploited by Martha Graham in her ballet, "El Penitente". This work, composed some 15 years ago, has stood up, both in its subject matter and the choreography, against changing tastes and time.

This Graham work, performed as recently as Spring, 1948, is pictured in these photos of the performing trio consisting of Erick Hawkins, Pearl Lang and John Butler. The crown

all photographs: FRED FEHL



of thorns, the death-like masks, the huge crosses and other trappings, are symbolic of the curious mixture of mysticism and masochism which is penitentism.

This phenomenon, born 400 years ago in Spain, the fruit of the religious hysteria and fanaticism of that day, came to the New World with the conquistadores. The brotherhood which practiced it was relentlessly persecuted by the Church, but in spite of it, penitentism flourished in Mexico, characterized by flagellations, scourgings, Good Friday crucifixions and horrible penances. It spread to north of the Rio Grande and there it exists today in New Mexico, probably the last such community in existence.

The brotherhood or Hermanos Penitentes are the indigenous, pure-blooded Mexicans or mestizos who live on that last frontier. A curious fact is that when a penitente dies, he is taken away by the brotherhood and buried at night. Not even his widow knows his grave.

JOSEPHINE BOOTH, a well-integrated personality who is not afraid to be creative, works in a medium which is a superimposition of dance on poetry. Her poems might best be described as stream-of-consciousness poetry which fuse with the accompanying dance. She is the author of a book of such poems shortly to be published, entitled "Give Me Time To Think".

TRILOGY

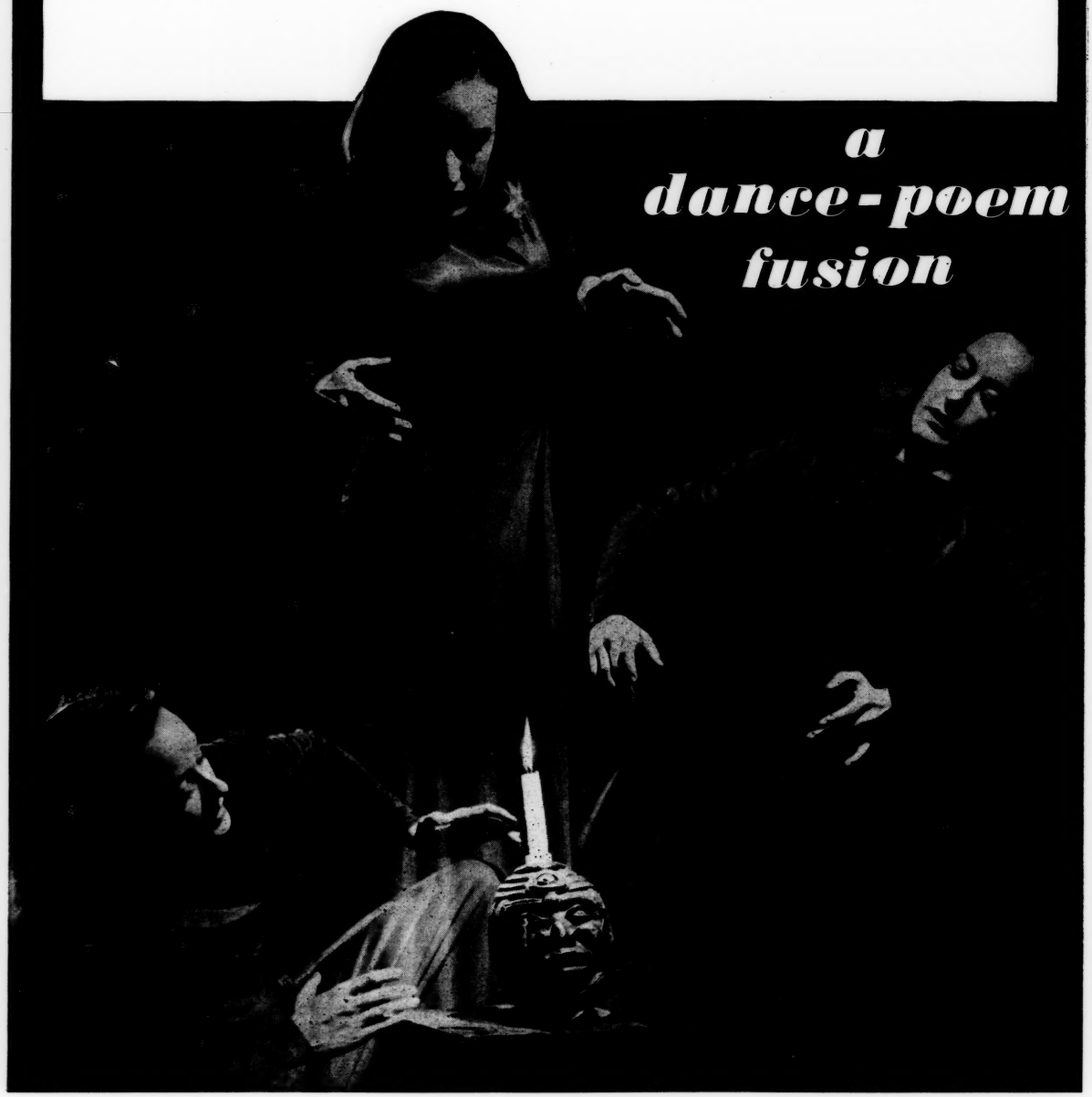
I looked into the future
and found my past . . .

I contemplated the present
and discovered it had
no beginning
no ending
no in between

Time jeered as before

But at last
I knew he was wrong . . .

J. B.



Some little known FOLK-DANCES

Each year, during the last four centuries, with the exception of the War period, the Abbots Bromley Horn Dance is performed at Abbots Bromley, in Staffordshire, England. Twelve male dancers with deer skulls attached to their shoulders compose the company, and with Hobby Horse and Jester, these "Deer Men", as they are known, clad in the original costumes, tour the countryside. It is one of the oldest known English Folk Dances.

Dashing young troupers are these Pondo Boys in stylish kilts of reed straw and besmeared with white clay. This dance tour, the "Abakwata", from village to village, is the sign of their attaining manhood. During the 3 months the dance is in progress they may not look at a woman, but when it is over they are considered ready to take a wife.

The spirit of youthfulness is reflected in these maidens who dance the "Czardas" of the Hungarian Peasantry in Southern Hungary. Their quaint costume is a festive one and their "dancing slippers" are reserved for gala occasions only.

"Some Little Known Folk Dances" is reproduced herewith in response to popular request from the July, 1927 issue of the AMERICAN DANCER.

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An Introduction to Ballet History

Development of Ballet 1900 - 1930

by A. E. TWYSDEN

By the beginning of this century, St. Petersburg led the ballet world. Such dancers as Kschesinska, Preobrajenska, Egorova and the male dancers Guerdt, Bekeffi and the Legat brothers had outdanced all their rivals and from henceforth the Italian school sank into insignificance.

The two men most responsible for the rise of the Russian school, Petipa and Johannsen, died in 1910 and 1919 respectively, but not before they witnessed the rise of the next generation of dancers including Fokine, Nijinsky, Pavlova, Karsavina and others.

Michel Fokine, born in 1880, entered the Imperial School in 1889 and studied under Karsavin, Guerdt, Nicholas Legat and Johannsen. Fokine was greatly interested in choreography, but very critical of the ballet of his day and its traditional costuming. In his opinion, the proper presentation of ballet required close collaboration between the choreographer, designer and composer, in order that the finished work should be completely of one style and period.

Fokine's first essay in choreography in 1905, *Acis et Galatee*, was a Greek ballet arranged for the pupils of the Ballet School. This was followed by another in the same manner, *Evnika*, in which the dancers wore specially woven tights, with fingers for each toe, to give the illusion of being barefooted.

In the *Pavillon d' Armide*, his next, Fokine

Studies by artist Verena Ruegg of the ballet "Les Sylphides" of Michael Fokine, the ballet which marked a cleavage between the old and the new romantic ballet, first expressed by Fokine.

The exquisite Tamara Karsavina at the beginning of her career, in the Fokine oeuvre "Pavillon d'Armide" first performed at the Maryinsky in 1908. Her cavalier is Adolph Bolm, another superb dancer, who was like Karsavina the fruit of an epoch that was uniquely Russian, in the history of all ballet.

was able to realize his dream, for he worked with the composer Tcherepnine and the designer, Alexander Benois. After this came *Les Sylphides* (originally 'Chopiniana') and *Le Cygne*, arranged especially for Pavlova, to the music of Saint Saens. It was performed at a charity fete in St. Petersburg.

In 1908 Fokine met Serge de Diaghilev, connoisseur of the arts, who had already introduced Russian music and painting to the enthusiastic Parisian audiences, and who now wished to bring them Russian ballet.

In 1909, the required permission to leave Russia with a number of the dancers from the Imperial theatre was granted and Diaghilev collected a troupe which included Fokine, Waslaw Nijinsky, Adolph Bolm, Anna Pavlova, Tamara Karsavina and Sophie Fedorova. The season in Paris was a triumph, which is not surprising if we remember the decay into which French ballet had fallen, and the absence of any good male dancer since the retirement of Jules Perrot in 1860.

It marked the rebirth of ballet in western Europe and from thenceforth Diaghilev brought a company from the Imperial theatres to London and Paris each summer for several years.

The outbreak of war at the end of the 1914 season altered matters, for unable to obtain dancers from Russia, Diaghilev was obliged to rely on those dancers who had not been able to return home, supplemented by students from private schools in Russia and elsewhere, who had completed their training under teachers of his choosing. Among these were Nemtchinova, Nikitina, Savina, Sokolova.

Nijinsky, who had quarrelled with Diaghilev in 1913, had left the company, his place being taken by Leonide Massine, a pupil of the dramatic school in Moscow. Nijinsky rejoined in 1917 and went with the company to America but his health began to fail and he frequently did not dance, even when his name was on the program. He left the stage in 1918, shortly before his commitment to an insane asylum in Switzerland.

After the onset of revolution in Russia in 1917, there were many dancers of the Imperial Ballet who escaped and sought to make a new life for themselves elsewhere. Among them were Mathilde Kshesinska, Olga Preobrajenska and Lubov Egorova, all of whom opened ballet schools in Paris. Others joined the Diaghilev company so that when in 1921 Petipa's *Belle au Bois Dormant* was produced in London, the programme read like one from the Maryinsky: Vladimirov, Oboukhov, Vilzak, Egorova, Trefilova, Spessivtseva, Lopokhova. It was at this time that Anton Dolin first made his appearance with the Diaghilev company. In 1923 Serge Lifar, then a young dance student, arrived from Kiev to continue his training under the aegis of Diaghilev.

In the summer of 1924 four young dancers from the Soviet State Ballet in Leningrad appeared in Germany and afterwards in London, where they had a great success at the Empire Theatre. When they arrived in Paris, Diaghilev interviewed them and persuaded them to join his company. Thus did Alexandra Danilova, Tamara Geva, Georges Balanchine and Nicholas Efimov begin their new life outside Soviet Russia. They were the only Soviet-trained dancers in the company. Another newcomer one month later was Alicia Markova, whom Diaghilev had seen at a school in London. Choreographers came and went in bewildering succession during the whole Diaghilev period: Fokine, Massine, Nijinsky, Nijinska, Balanchine and Lifar, who worked in collaboration with the finest composers, painters and designers of the day. Diaghilev himself supervised all productions and insisted on changes being made where matters were not to his liking.

Diaghilev never tried to make his company a paying business, nor did he arrange his ballets to suit anybody's taste but his own, which probably accounts for the high standards maintained throughout the years of the existence of his company. He was a *Grand Seigneur* of the old regime who was ready to lose, and in fact, did lose all his fortune rather than lower the artistic level of his productions, but such was the admiration which he inspired that someone was always on hand to finance him when a venture ended in the 'red', as it not infrequently did.

While most of the best known dancers of the Imperial ballet, including the prima ballerine, appeared at various times with the Diaghilev company, his principal ballerina was Tamara Karsavina, whose beauty, charm and poetic qualities bewitched her audiences. An all-around *artiste*, she seemed equally at home in the exotic *Tamar* or *Scheherazade* of Fokine as in the romantic classicism of *Giselle*. Her autobiography, *Theatre Street*, written in English, gives an interesting account of a dancer's training and should be read by all lovers of ballet.

Anna Pavlova, whose presence graced the company's first great season in Paris, soon afterwards formed a small company of her own with which she toured all over the world.

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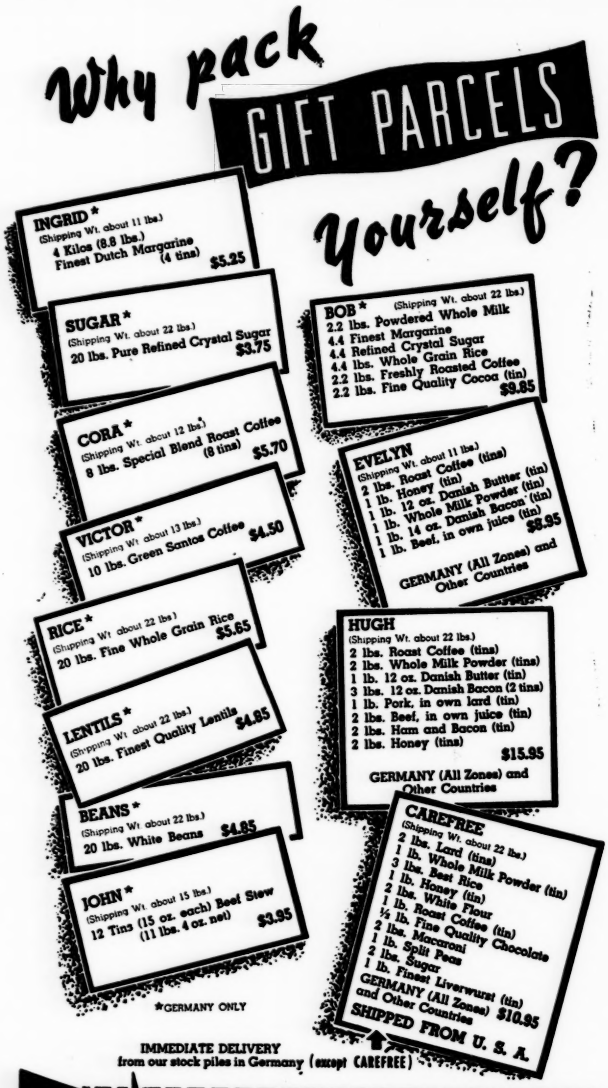
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Introduction to Ballet History

continued

Pavlova died at The Hague in 1931 while on tour in Holland. She was then 49 years old. She was not a beauty but on stage she was enchanting and unforgettable. Her dancing was notable for its speed, precision and lightness; her miming for roguishness and sparkle, as well as pathos—and while her lyrical qualities were best shown in *Giselle* and *Le Cygne*, the brilliance of her *Bacchanale* and *Dragonfly* must not be forgotten for they were equally a part of her genius.

Pavlova's last partner, Pierre Vladimiroff, was the greatest classical dancer of his day at the Maryinsky. He paid great attention to his interpretations of different roles and was possessed of such elevation that he not infrequently left the stage by leaping over the shoulders of the corps de ballet, instead of passing between them. He retired after the death of Pavlova, unwilling to dance with anyone else and has since devoted himself to teaching.

Two famous character dancers whose names will go down in posterity are Hilda Sokolova and Leon Woizikowsky. Sokolova received her name from Diaghilev. She was English and her real name was Munnings. Pale and uninteresting looking off-stage, she became completely the personification of the role which she interpreted on-stage, full of fire and animation, Russian or Italian at will. Much the same may be said of Leon Woizikowsky, whose dancing in *Prince Igor*, for example, remains in the memory as unforgettably as does his unhappy *Petrouchka.*

The remainder of the leading dancers passed into other and quite differently constituted companies and will be discussed in the following chapter. Vera Nemtchinova was Diaghilev's ballerina from 1925 until 1927 when she left the company and Danilova took her place. Anton Dolin was premier danseur from 1924 to 1926 when Lifar took his place. Nemtchinova eventually went to the Lithuanian National Ballet where she remained for some years.

In 1929 during the summer holidays, Diaghilev died quite suddenly in Venice and his company, left without a leader, scattered to the four corners of the world.

A great era in ballet was ended.

(to be continued)

Portrait of Fonteyn

continued

cannot remember one occasion when she was out of humor or unable to laugh at herself. I doubt, therefore, whether in her own estimation she will ever reach the heights, but certainly, given the normal fortune, she will do so in the eyes of the world. Already she has written a substantial page of ballet history.

continued from page 9

group some years ago. The ballet, as it stands now, has been completely reworked and is by far a more coherent piece of choreography than when seen for the first time some five or six years ago. The story at present, revolves around a young girl who, in her dream, encounters some of the fabulous characters in Mother Goose fables. She is guided through these episodes by a mysterious woman.

The ballet, though not as yet a wholly integrated work, is curious for its particular use of the dream technique. Unlike most dream ballets, the girl does not begin her dream as a participant in the action; rather, she is, and remains a spectator.

Marie Jeanne danced the young girl with understanding and freshness. In her support in the episode Hop o'My Thumb was **Frank Hobi** and in Beauty and the Beast, **Francisco Moncion.**

The final and big event of the evening was the world premiere of Variations, set to the piano Sonato #11 in A Major of Mozart. The curtain rises on five veiled dancers in a V formation. In the center of the V stands a little blackamoor in the attitude reminiscent of Punch, as if to say, "look now, see what I have here!" The theme is danced in place by all the veiled ladies who then vanish off stage. The blackamoor remains to lead each from the wings to her place on stage center, unveil her and then present her to the audience for her variation. The ballet consists of a statement of the theme by the five ladies and the blackamoor together, then a variation une seule for each lady, followed by variation number VI for the five ladies together. A minuetto follows containing a short variation to introduce the single male dancer, who after a series of beats and turns, dances the remainder of the Minuetto first with each lady and then with them in pairs of twos and threes, until finally all are brought in a series of enchainements on stage for the grande finale to the famous Rondo Alla Turca.

It is perhaps in the groupings found in the Minuetto that one realizes the choreographer's great debt to **Balanchine** and his natural growth through the Balanchine school. The delicate intertwinings of the first pas de deux between **Moncion** and **Tallchief** and then the development into a pas de trois between **Moylan, Moncion** and **Tallchief,** in itself a trio of great physical and lyrical beauty, culminates in the Balanchine-inspired gift for using the impetus of each dancer to bring another on stage. It is the subtlest of moments when the spectator becomes suddenly aware that the stage has become alive with the motion on not one or two dancers, but of the entire ensemble moving swiftly in its designated patterns. It is this capacity to shift a focal point which makes an abstract, or pure dance ballet, either a success or a failure.

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The musical direction was under the able hand of Nicolas Kopeikine. Robert Davison was in charge of costumes.

Hope Sheridan

★

SYBIL SHEARER
at Adelphi College Playhouse
Garden City, N. Y.
July 7, 1948

A trip to the hinterland is not in vain if you can find an artiste of considerable perspicacity and powerful technique. There are few dancers whose outlook is cerebral, and therefore quite encompassing, yet whose physical capacities allow them the use of a powerful solo instrument. **Sybil Shearer** is endowed with just such gifts. The powers-that-be have given her a body at once angular, yet supple. She can lay out into space without the appearance of physical exertion, so earthbinding. The cerebral element tends to make her play between the finite and the infinite, simply a matter of taste.

The program opened with a Sarabande danced to the music of Bach. This is a short but a rewarding piece. Never was the 18th century dame better caught in all her minute glory, her ornate fripperies woe-begone when brought under scrutiny. Herein, perhaps, lies one of the finer points of Shearer's entire attack. She has a positive genius for bringing into deadly focus the minutiae which make up personalties, existences. Whether it be her housewife of Every Nook and Cranny, her frantic, trapped weaver of In a Vacuum, or the starkly tragic figure of O Lost!, that element of focus never disappears for a moment. Nor does the sense disappear from the audience, that the dancer is not only the dancer, but watcher, too.

The major work of the evening, danced to a phonograph accompaniment, was This Peace World. Set to a series of indiscriminately popular songs recorded in a style midway between the blues and hot jazz, it is divided into six parts. The six individuals, typifying their mileus as well as themselves, are brought into the spotlight to write their signatures briefly upon a similar tune and then slip softly into the unhurried oblivion of everyday. Miss Shearer's comments are not altogether original; they have been said before. There is the soft-shoe man, the sophisticate, the taxi dancer, the college girl, etc. all "living and barely living". Rather it is her technic, her totally enjoyable pointing which makes us accept with pleasure that which we have heard before. As for the work as a whole, it is as yet not quite 'honed about the hedges' and should receive a thorough going over before the next presentation. Withall, it is a satisfying work.

Marion Hall provided musical accompaniment at the piano. Helen Morrison was responsible for the lighting.

Hope Sheridan

★

VIA THE GRAPEVINE

continued from page 7

Robbins stage a musical to be produced by Kipness and Katzell, named "Alfred the Average", which deals with a 10th century Knight who has a 1000 year sleep; wakes up in 1948 (he should have stood in bed longer) . . . **Billy Holbrook** will direct dances for Arthur Klein's "Minstrels on Parade" . . . **Anna Sokolow** directs the dances for the forthcoming intimate revue "Seeing is Believing" . . . Another 'Intimate' named "Up and Coming" (Rainbow Productions) will be choreographed by **Vonn Hamilton.**

Other musicals, which have not yet reached the stage of having a definitely slated choreographer, are:
"Jim Dandy" (with ballet)—rehearsals in August . . . "Carioca Purple" — producer Torrey McKenney . . . "Cole Black and the Seven Dwarfs" — producer William Herz, Jr., a musical with Duke Ellington . . . A new "Scandals", which means, of course, by George White . . . A musical based on Barrie's "The Little Minister" with whom else but Ella Logan? . . . "Queen of Sheba", producers: Kermit Bloomgarden — **Sono Osato** cast in leading role. Rehearsals in September . . . "Kiss Me Kate" a musical based on "The Taming of the Shrew" . . . "Slide, Mabel, Slide", a musical about a girl softball pitcher . . . "Give It Back To The Indians", producers: M. & S. Ewing. Rehearsals in September.

22 is the total, with more to come, according to the grapevine.

★

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★

DAUNTLESS Is the Name for These Dancers

Nothing daunted by the fact that their jobs folded for the summer, the dancers of two erstwhile musicals, "Legend of Sleepy Hollow" and "Hold It" have decided to try their individual luck as units and get bookings as dancing acts on the borscht circuit, night clubs, etc. The Sleepy Hollow group will produce its own material, has already worked out details. The Hold It ensemble will re-open in the Fall when angel Anthony Farrell has finished

housecleaning in the $2,000,000. Warner Brothers Theatre, which he bought to house "Hold It". At least some people know what to do with their money . . .

★

Increased operating costs are blamed by the Museum of Modern Art for the discontinuation of its invaluable Theatre Arts Department, which under the curatorship of Dr. **George Amberg,** has in recent years been a source of unlimited intelligence and inspiration to dancers seeking to enrich their knowledge of dance.

The collection of original works of art and documentary material and books will continue to be seen, however, as it will be incorporated into the Museum's library, which is to re-open September 1st, after a two months hiatus. Dr. Amberg generously agreed to remain in a consulting capacity to familiarize the Library staff with the collection and to give advice and counsel in the future. The theatre arts exhibition program will continue under the supervision of the Museum's Department of Exhibitions. Two such exhibitions are planned for the coming year, the first, to movement and gesture in the theatre and ballet, showing the development of such symbols and their use on contemporary stage.

★

A top notch concert group, which calls itself the **Wisconsin Dance Group,** marched into a sizzling New York July and without fanfare or fuss, unfolded one of the best programs in modern dance seen in years, an educational dance-demonstration with the bite missing, a presentation of high theatrical order. They are the former students of **Margaret H'Doubler** and **Louise Kloepper,** both teaching at Wisconsin U. The component parts of the group, the Misses **Marian Lawrence, Sage Fuller Flores, Mary Hinkson, Matt Turney** and **Miriam Levinson** are all teachers of modern dance at scattered colleges throughout the States during the school year. During the summers they fare forth in an automobile loaded down with their costumes and musical instruments and invade the hinterlands where such dancing must come as a real jab in the arm. Their accompanist is Shirley Genther. Of this group, more in future issues.

★

BLESSED EVENTS TO BE

Time is almost ripe for the bow of two ballerina's babies. **Mimi Gomber,** formerly Ballet Theatre, says the Friedman baby should be here in November; the **Tristani-Sarazen** baby (both used to be with Met ballet) will bow in Puerto Rico (her family) where the Sarazens have gone to await the Day.

★

The monthly newsletter from our scribe in London admits that the Sadlers Wells ended its London season on July 17 to be followed up by a well earned holiday, after which the company is due for an appearance at the Edinburgh International Festival, to be followed by a continental

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tour, or if that fails, by a provincial tour. Massine's new ballet "The Clock Symphony" (Haydn) was received with modified rapture by the critics who found the story too involved and the Berard costumes too ornate. Markova and Dolin have had a terrific success. Dolin's partnering caused some envious teeth gnashing among English dancers. The Junior Sadlers Wells have been having a hard time on tour. Eight soloists were off in one week (injuries of one kind or another) and even 'though most are back, **Sheilah O'Reilly,** one of the most promising, has unfortunately broken her ankle and will be unable to dance until late in Autumn. **Hans Zullig** may join them in September. Plans for Autumn include a revival of Capriol Suite, Ashton's first ballet, and a new work by Andree Howard . . . "Red Shoes" has finally had its premiere, at three West End cinemas simultaneously, on July 22nd . . . All the dancers' talk here revolves around the sensational Katherine Dunham and her company . . . Grand Ballet de Monte Carlo begins a four week season at Covent Garden August 2nd, with a repertory to include the Brahms Variations, Constantia, Les Cinq Dons, Noire et Blanc, Mute Wife, Colloque Sentimentale and perhaps new Balanchine works.

★

Ballet Espanol played its last date in the Retiro in Madrid; this was **Jose Greco's** last performance with the company. He begins work this month on the Spanish made film about the life of the famous torero, Manolete, scenes to be shot in Madrid, Seville, Cordoba, Jaen and Malaga. Greco will dance as well as speak lines . . . Seen around the smart places in Madrid this summer is **Rita Hayworth,** the vacationing film star. She has been reported seriously ill from overwork. She was to have appeared at the haut ton Villa Rosa in Madrid at the supposed salary of 30,000 pesetas nightly — but didn't . . . Another recent visitor in Madrid was **Ana Ricarda,** who has since returned to New York to fulfill engagements contracted for joint appearances with Markova and Dolin at the so-titled "Worlds Fair of Music" and the Lewisohn Stadium late in July.

★

Biggest aggregation of dancing talent last month in Mexico City was in honor of the elaborate Mother's Day celebration at the Alameda Theatre. In Mexico, Mother's Day is not just a day to send flowers to your mother. It is a fixed date and Mexican mothers are honored with parades, gifts and a bang up show at the Alameda. A dozen dancing and singing movie stars participated in the program. The National Academy of Dance prepared and presented a special ballet, "Allegory of Life", with choreography by Gloria Mestre, and direction by **Ana Merida,** who is head of the group, besides being the daughter of the famous artist, Carlos Merida, **Antonio de Triana,** former partner of Argentinita, who arrived in Mexico to dance at El Patio, danced with his group for the Mothers. They were voted

P. C. Chung

Chinese dancer TAI AI-LIEN appears in a film called "Two Chinese Dances" produced by China Film Enterprise of America. The film calls this dance "The Mute and the Cripple". It is a solo dance in which Tai Ai-Lien acts as two (2) people.

the best part of the program.

★

Lola Menzeli, who was guest teacher for a month at the school of **Carmalita Stamps** in **Durant, Oklahoma,** reports that one of the most pleasant surprises was to note the deep interest the entire community takes in ballet as an art, and how much it has become part of their art consciousness. It proves unfailingly how much the alert Main Street Teacher is doing in and out of her classroom to advance ballet as art.

★

AUGUST CALENDAR OF EVENTS

. . . **Hollywood, Cal.**: The Dance Theatre of **Lester Horton** on **August 7, 14, 21, 28.**
. . . **Clinton, Conn.**: **La Meri** and Company in Hindu and Spanish dances at the William Stanton Andrews Memorial Hall **(Clinton Playhouse)** on **August 12, 13, 14...**
. . . **Lee, Mass.**: Jacobs Pillow Dance Festival as follows:

August 6 and 7 — **Natalie Krassovska**
Nikita Talin
Ted Shawn
Iva Kitchell
August 13 and 14 — **Natalie Krassovska**
Nikita Talin
Lin Pei Fen
Federico Rey and Company
August 20 and 21 — **Ruth Page**
Bentley Stone
Myra Kinch and group
La Meri
August 27 and 28 — **Ruth Page**
Bentley Stone
Ted Shawn and group
La Meri

Lecture program at Jacobs Pillow, as follows:

August 2 — **Dwight Godwin:** "The Dance and Motion Pictures" with projected moving pictures.
August 9 — **Barbara Karinska:** "The Costuming of Dancers".
August 16 — **Ruth Page:** "The Use of the Speaking Voice with Dance Movement".
August 23 — **Mme. La Meri:** "Ethnologic Dance".
August 30 — **Claire Weigt:** "The Dance in Education".

The faculty at Jacobs Pillow in August consists of **Natalie Krassovska, Nikita Talin, Myra Kinch** and **Lilian** from August 2-15; from August 16-30: **Ruth Page, Bentley Stone, Myra Kinch** and **Juana.**

A Teachers Course for two weeks beginning August 30th will be taught by Dr. **Elizabeth Burchenal,** in folk dance, **Claire Weigt** in modern dance composition, **La Meri** in ethnologic dance and **Ted Shawn** in fundamentals of movement and fundamental rhythmic dance forms.

Those interested are invited to write Box 87, Lee, Mass. for further details.

Percy Dean

RUTH SOREL, Canadian dancer, whose works were demonstrated in recent concert in Montreal, appears here in her composition entitled "Mea Culpa" to the music of J. S. Bach.

★

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Sunday, August 15 at 2:30 P.M.
MARTHA GRAHAM and Company
New Work — untitled
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Dark Meadow

Monday, August 16 at 8:30 P.M.
DUDLEY-MASLOW-BALES and Group
Three Dances, New World A' Comin', Soliloquy, Song for a Child, Inheritance, Partisan Journey, The Lonely Ones, Peon Suite, Folksay

Tuesday, August 17 at 8:30 P.M.
MARTHA GRAHAM and Company
New Work — untitled
Errand Into the Maze
The Strangler
Cave of the Heart

Wednesday, August 18 at 8:30 P.M.
JOSE LIMON and Company
Chaconne in D, Voice in the Wilderness, Day on Earth, Corybantic

Thursday, August 19 at 8:30 P.M.
MARTHA GRAHAM and Company
Herodiade,
New Work — untitled
Night Journey
Dark Meadow

Friday, August 20 at 8:30 P.M.
DUDLEY-MASLOW-BALES and Group
Suite, Song for a Child, Dust Bowl Ballads, The Lonely Ones, Peon Suite, Harmonica Breakdown, Champion

Saturday, August 21 at 2:30 P.M.
JOSE LIMON and Company
Sonata, Lament for Ignacio Sanchez Mejias, Day on Earth, Corybantic

Saturday, August 21 at 8:30 P.M.
MARTHA GRAHAM and Company
Appalachian Spring
Cave of the Heart
Dark Meadow

Sunday, August 22 at 2:30 P.M.
MARTHA GRAHAM and Company
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★

THE DANCE FESTIVAL AT NEW LONDON

On July 13 members of all leading com-

Earl Leaf

Spanish dancers Rita and Rozzino appeared at gala festival at Triboro Stadium in July with the Salmaggi Opera Company. Rozzino staged original choreography for the opera Carmen. This team leaves shortly for Italy to fulfill stage and film engagements. They are known individually as Rita Ortiz and Giovanni Rozzino.

panies in contemporary American dance and teachers in such dance, music and related forms converged upon New London for the most comprehensive program of dance study since the famous Bennington College summer sessions closed down because of the war.

Like its predecessor, it will offer the opportunity to our leading modern dancers and choreographers to prepare new works, at the same time offering advanced and professional instruction in specialized fields.

The school is sponsored jointly by New York University and Connecticut College. The term will end with a cooperative dance festival, schedule of which precedes this column.

Mary Josephine Shelly and **Martha Hill** have figured importantly in the administration of this project.

Faculty members and their assistants include **William Bales, Ben Belitt, Ruth Bloomer, Jane Dudley, Martha Graham, Erick Hawkins, Martha Hill, Louis Horst, Doug Hudelson, Doris Humphrey, Delia Hussey, Arch Lauterer, Jose Limon, Norman Lloyd, Sophie Maslow, Jo Van Fleet, Betty Horner Walberg, Shirley Wimmer, Harriette Anne Gray, Yuriko Kikuchi, Henry Kurth, Natanya Neumann, Miriam Pandor, Ethel Winter.**

★

ADVANCE CALENDAR DATES—FALL, 1948

Although these events do not take place for some months, so many people have requested these facts, that the 1948-49 progams of the **Dance Theatre** of the **92nd Street YW-YMHA** and of the **American Museum of Natural History** series "Around the World with Dance and Song" are herewith recorded.

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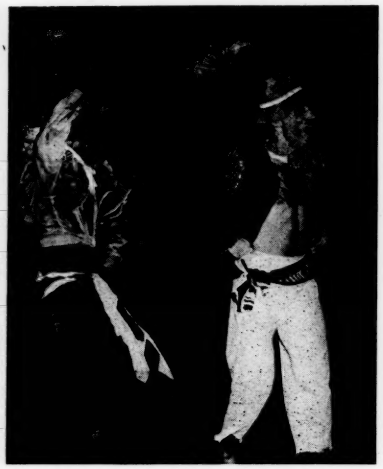

Members of the Dunham Experimental Group performing a Haitian carnival dance at La Boule Blanche, the monthly West Indian party given for the benefit of the scholarship fund of the Dunham School. The dancers in photo on right are Lillie Peace and Melvin Jones in "Drum Ritual".

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"Around the World with Dance and Song" presented by the **American Museum of Natural History**, arranged by **Hazel Lockwood Muller.**

October 28, 1948 — Dance and Music of Hawaii
Huapala and group

November 18, 1948 — Contrasts in Rhythm Dances of India and Palestine by **Hadassah**
Traditional Haitian Rhythms by **Jean Leon Destine**

December 2, 1948 — Dances of Many Lands **La Meri** and The Exotic Ensemble

December 30, 1948 — Rhythms of Spain **Federico Rey, Pilar Gomez and Tina Ramirez**

January 6, 1949 — Dances of Japan and Korea
Tei Ko Ito and company

January 13, 1949 — Picturesque Poland in Song and Dance
The Polish Folk Dance Circle, Director: **Bronislaw Matusz**

January 20, 1949 — Dances of Indonesia (Java, Bali, Sumatra)
Soekoro and company

★

Concerts on the Dance Theatre subscription series at the 92nd Street "Y" will take place Sunday afternoons at 3:30 P.M. in the Kaufman Auditorium, as follows:

November 7, 1948 — **NINA FONAROFF and company**
November 21, 1948 — **THEATRE DANCE, INC.**
December 12, 1948 — **CARMELITA MARACCI**
January 9, 1949 — **PAUL DRAPER**
January 23, 1949 — **VALERIE BETTIS and company**
February 13, 1949 — **DUDLEY-MASLOW-BALES Trio and group**
March 6, 1949 — **JOSEPH GIFFORD-MARY ANTHONY, KATHERINE LITZ**
March 27, 1949 — **MATA-HARI and company**
April 3, 1949 — **IVA KITCHELL**
Date to be announced: **AGNES de Mille** and other dancers

THESE dates, as well as others to come, will be announced monthly in these columns.

★

The summer dance session at Adelphi College, under the joint direction of **Hanya Holm, Maxine Munt** and **Alfred Brooks,** produced a rewarding number of recitals in consequence of its program. **Sybil Shearer** (recital reviewed elsewhere in this issue) appeared on July 7; **Walter Terry** spoke on the Adelphi Radio Hour over Station WHLI on July 5, and the season culminated in a Workshop Recital by the entire dance group under the direction of Miss Munt and Mr. Brooks on July 24 and 25.

Daniel Lloyd and his company were seen on July 11th at the Kaufman Auditorium of the 92nd Street "Y" in a program of five Jive ballets, "Sonata", "Analysis", "The Intruder", "Jazz Impromptu" and "Destiny".

★

CONVENTIONTIME

The **Dancing Masters of California** will hold their annual convention at the San Francisco Ballet School, 236 Van Ness Avenue, San Francisco, on **September 4, 5 and 6.**

★

A.S.T.D. Announces Convention Changes

The **American Society of Teachers of Dancing, Inc.,** which holds its annual convention-conference at the Hotel Astor from **August 9 to 13** announces the addition of **Arthur Mahoney** and **Thalia Mara** in ballet and Spanish, and **Eve Gentry** in modern dance to its faculty. Sudden changes in the plans of **Jose Limon** and **Miriam Marmein** preclude their carrying out their contracts.

Members of the American Society chosen to be on the faculty this year include **Aennchen** of Upper Darby, Pa., **Eleanor Fry Phillips** of Richmond, Va., **Karlene Franz** and **Robert Jones** of Philadelphia, Pa. and **Ruth I. Byrne** of Boston, Mass. Other teachers, already announced, include **George Chaffee, Huapala, Donald Sawyer, Fred LeQuorne, Joseph H. Pilatus** and **Helyn R. Flanagan,** in subjects covering ballet, tap, modern dance, American folk, children's dances, character, Spanish, ballroom, Hawaiian, East Indian, acrobatic, body conditioning, contrology, novelty, baby dances and anatomical knowledge for teachers. Several interesting sessions will offer discussions on pending legislation, anatomy and report on dance progress abroad.

★

The two week annual Normal School and Convention of the **Chicago National Association of Dancing Masters** is being held **August 2 to 21** at the Hotel Sherman, Chicago, Ill.

★

Lisa Czobel arrived in America on July 19th and proceeded immediately to Bar Harbor, Me. where she took up residence at Hulls Cove, the summer dance school headed by **Angiola Sartorio.** Miss Czobel will be remembered as a former artist with the Jooss Ballet. She will appear in joint recital with **Ronne Aul,** modern dancer and in a number of solo recitals at Hull's Cove, one at Southwest Harbour and one at the University of Maine.

The School, which boasts a faculty composed of **Dorothy Perkins** in ballet, **Angiola Sartorio** in modern, choreutics and eukinetics, **Lisa Czobel** in modern, **Maria Maya** in Hindu, **Ronne Aul** in body conditioning, plans one large performance in which there will be student participation, at the end of August.

★

Orest Sergievsky is moving on or about September 1st from the Paul Haakon studio to **Dance Players,** at 154 West 56th, where he will teach ballet and character five days a week.

★

The Playhouse and Music School of the **Henry Street Settlement** announce a full course in modern dance beginning with the school year 1948-49. The Fall term begins September 27.

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Hanya Holm has been appointed Advisory Head of the Dance Department, with **Alwin Nikolais** a Director of the Dance Department. Mr. Nikolais, an associate of Miss Holm in her New York school, has resigned his positions at Temple University, Philadelphia, and Julius Hartt School in Hartford, Conn. to devote all his time to the development of a full dance school at the Henry Street Playhouse.

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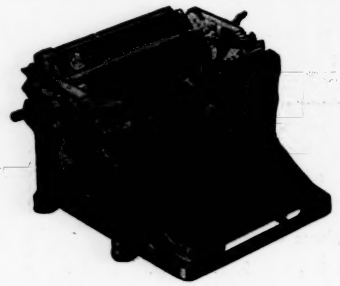

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